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Glory by Maude O. Wallace, and a number of individual choruses adapted to almost every conceivable combination of voices. In each case there is much that is sufficiently interesting and valuable to warrant supervisors' going through the material carefully. The editor has no doubt that the Willis Music Company will welcome the day when they can make their school publications all of a higher grade musically. The critic may well shake his head at some of the common or ordinary fare upon which many of our schools are existing.

A new Willis publication by L. M. Gordon, Popular Program Collection for the School Orchestra, is of uniform excellent and is to be highly commended. Supervisors will also be glad to see a new setting published by Willis of Paul Revere's Ride by our old friend and fellow member A. J. Gantvoort.

HAMILTON'S MUSIC APPRECIATION

Reviewed by Sudie L. Williams, Dallas, Texas

Of course, we have seen, have read and have studied Mr. Clarence G. Hamilton's new book—"Music Appreciation." We had a copy as soon as one was obtainable, for we had long awaited its appearance, realizing full well that the author of "Outlines of Music History" would have something worth while to say. Our expectations in this respect have been amply realized, for he *has said something*, in that same brief, concise and happy way that characterizes all of his utterances. His book is a real contribution.

Perhaps the "fly in the pot of ointment," so far as the supervisor of music is concerned, is the fact that the book contains no suggestions for the use of "canned" music, beyond the mere statement that "in case of instrumental music other than that written exclusively for the piano and of vocal music of all kinds, the phonograph will be found of service. Complete records of standard symphonies, of movements of string quartets, etc., are now obtainable, so that the color scheme of these compositions may be amply suggested.

As much as we would like to present to school children, music directly from the artists themselves, the very nature of things makes us largely dependent upon mechanical instruments for use in the work in music appreciation. Then there are other arguments in favor of the phonograph in certain instances and under certain conditions—but that is another story.

This limitation of Mr. Hamilton's plan, however, need not deter us from using the underlying principles, points of study and logical sequence suggested by him. In every instance, he uses *types* of music, hence substitutions may be made of that which is available for phonograph or player piano.

"COLUMBIA BAND ACCOMPANIMENT RECORDS"

By Will Earhart, Director of Music, Pittsburgh, Pa.

Now we may have good Band Accompaniments for our Community singing, no matter when or where it takes place! Not only that, but we may have the interpretation of our own beloved community song leader, P. W. Dykema, read into the accompaniments.

The Columbia Graphophone Company has just published ten records, each of which contains an excellent band accompaniment to four of the songs in "Twice 55 Community Songs" or 40 songs in all.

These records, I can say, after hearing them, are remarkably good. The tone is large without harshness. On selections that are likely to call forth part-singing from the average community group, the parts are beautifully enunciated and balanced by the instruments. Needless to say, the band plays precisely the versions that are found in "Twice 55", and plays them so that while they are attractive as independent pieces, the idiom of the mass chorus is respected and is in evidence in every phrase.

The records will surely meet with a favorable reception—and they deserve it.